VOL. 03 NO. 6,
FEBRUARY, 2024
E-ISSN 3027-1401
P-ISSN 3026-9148

African Scholar Publications & Research International
www.africanscholarpub.com

Journal of Arts and Sociological Research (JASR)

SOCIAL PERCEPTION OF RITUAL CONTENTS IN NOLLYWOOD MOVIES: A STUDY OF UNDERGRADUATE STUDENTS OF FEDERAL UNIVERSITY OYE-EKITI

***Atinuke Olubukade AKINTAYO, PhD; *Peter Olayinka AWOFADEJU, PhD & **Julianah Abidemi AFOLABI**
*Department of Mass Communication, Joseph Ayo Babalola University, Ikeji-Arakeji, Osun State. **Department of Mass Communication Federal University, Oye Ekiti, Ekiti State.
aoakintayo@jabu.edu.ng

Abstract

Youths are influenced habitually by what they see or hear whether from the internet, radio, television or through watching movies. In recent times, Nigerian film industry known as Nollywood are producing films that are full of ritual contents. This is why this research work set out to examine the social perception of the use of ritual contents in Nollywood movies, using undergraduates' students of the Federal University Oye-Ekiti as the area of study. The research work was anchored on two theories which are cultivation theory and selective retention theory, descriptive survey design approach was employed and questionnaire was the research instruments. The undergraduates' students of the Federal University Oye-Ekiti were used as the population for the study; total of three hundred and ninety-six students were sampled (396), 396 copies of questionnaire were administered and all were retrieved by the researcher and was used for this study. Data presentation and analysis were done using frequencies and simple percentages through the use of SPSS (25.0) version. Sixteen research questions were formulated and analysed. The result revealed that the use of ritual contents in Nollywood movies have influenced the lifestyle and mentality of the undergraduate students negatively by increasing the temptation to indulge in rituals to get rich quick and live extravagant lifestyle. The result also revealed that their exposure to ritual contents in Nollywood movies has shifted the mentality of youths from hard work to get-rich-quick syndrome. The result was discussed and

the following recommendations were made that: the National Film and Video Censors Board (NFVCB) should properly monitor the censoring of films so that those films that contain ritual contents would be rated PG and should not be allowed to be streamed to the general audience, The NFVCB should also educate the film producers on the need to minimize the way they portray ritual contents in their movie, government should sanction any producers that fails to abide by the laid down rules and regulations from NFVCB, and, parents should be involve in this change process for a safe and better society.

Keywords: Social Perception, Ritual Content, NFVCB, Nollywood Movies, Undergraduates

Introduction

The Nigerian movie industry popularly referred to as Nollywood has over time carried out mass communication function of transmitting cultural heritage from one generation to another perfectly well. These movies create awareness, expose, inculcate and assist in resurrecting some of the indigenous socio-cultural heritage that might have been eroded as a result of modernization and imperialism, and helping the new generation to know what their culture and tradition entails through different films or movies they watch.

The make-believe attribute of the film as a medium of communication which many individuals, people and organizations can utilize for different purposes, (positives and negatives) has not only helped in shaping minds, but also contribute to increase in moral values among the audience.

Films have been recognized as a popular culture which not only mirrors, and tells stories of the societies which it subsists; it also depicts the lifestyles, attitudes, environments and activities within and around them (Adenugba, 2007). From the above, the mirroring and influencing potential of films are clearly seen. Films have also been used to indoctrinate people to imbibe certain beliefs and act in certain ways (Oloisadeba & Ekeanyanwu 2014). Film is produced by the people of the milieu who can put forth actual representations and portrayals with defined objectives (Asemah, 2011).

Apart from transmission of culture and tradition to their audience, films also perform entertainment function. There is no gain saying the fact that anyone that is not in good mood can have assurance of lighting his or her mood after watching series of films and feel relaxed.

However, in recent times; it seems the Nollywood industry is deviating from the above mentioned roles, as they seemingly tends to expose their audience (especially the vulnerable and gullible youths) to danger of believing one could get rich without the necessary and required hard

work, but by mere engaging in some diabolical means to become rich, famous and wealthy through different ritual contents they are exposed to in the films (Asiegbu 2017). The way Nigerian youths perceive ritual as a way of cutting corner and become rich overnight without considering the negative effect, is borne out of what they usually watch in films as portrayed in Nollywood movies can be seen in our national life today. The spate of ritual killings, occultism, secret cults, get-rich-quick syndrome without blinking an eye as per the outcome seem to be indices of exposure and consumption of different Nollywood movies with ritual content. It is no subject of debate that certain films or home videos seem to encourage young Nigerians to engage in all sort of dubious and 'unholy' practice to get either money, fame or position (Olugbenga 2017).

Hence, this research work is meant to know how people/viewers (especially Nigerian youths) perceived the use of ritual content in Nollywood movies, whether it has brought about change in their lifestyle or has brought about positive or negative behavioural pattern among the Nigerian youths using the undergraduate students of the Federal University Oye-Ekiti as a case study.

Statement of Research Problem

The unrestricted exposure to and portrayal of materialistic tendencies from the supposedly wealth gotten from ritual in Nollywood movies call for concern vis-à-vis the damning consequences of doing anything (no matter how negative) to make money and live a good life. One could probably opine that the excessive and unrestricted viewing of certain films more often than not, can prompt the viewers to want to practice what they often see on the screen. Portraying ritual contents as a way of getting rich quick viz-a-viz the display and flaunting of materialism, and materialistic tendencies in Nollywood movies seem to be the order of the day.

While the above serves to offer explanation to the common strand of rituals that daily typify Nigerian home videos; it still leaves gap on viewers' reactions and dispositions towards these ritual themes.Therefore, this study seeks to examine the social perception of ritual content used in Nollywood movies, a study of students of Federal University, Oye-Ekiti.

Objectives of the Study

This study sought to:

1. find out the overall perception of Federal University Oye-Ekiti undergraduates' students towards Nollywood movies.
2. investigate whether exposure to ritual content in Nollywood movies influence students of Federal University, Oye-Ekiti lifestyle and mentality.

3. examine if these contents are a true reflection of the Nigeria societal norms.

Research Questions

This study intends to answer the following research questions:

1. How do FUOYE students perceive ritual contents as used in Nollywood movies?
2. How has exposure to ritual contents in Nollywood movies affect the lifestyle and mentality of FUOYE students?
3. To what extent do these ritual contents reflects the norms in the Nigerian society.

Literature Review

Conceptual Review

Nollywood as a Concept

Nollywood is the name attributed to Nigerian movie industry. As a term, Igwe (2015) as cited in Ogunyombo, Bello &Oshinowo (2021) noted that 'Nollywood' was coined by the New York Times journalist NorimitsuOnishi in 2002 when he observed film-making activity in Lagos, Nigeria. Bashir (2017) cited in Ogunyombo, et al (2021) further states that Nollywood constitutes any Nigerian video film produced in English and all other film industries in Nigeria like Yoruba films, Hausa films and Igbo films. Generally, Nollywood refers to the process of film-making in Nigeria with whatever resources that are available. This description includes the collection of actors and actresses and the array of films and movies produced in Nigeria (Igwe, 2015).

Nollywood's audience has grown beyond the African continent, serving as a progenitor in projecting Nigeria and Africa's image to drive social, cultural, political and economic development on the continent. The international recognition has led to a profitable exchange between Nollywood actors and actresses and their foreign counterparts regarding acting and film production while attracting bigger film budgets and institutional investors. Actors and actresses including Stephanie Okereke-Linus, OmotolaJalade-Ekeinde, Genevieve Nnaji, Taiwo Ajayi-Lycett,Olu Jacobs, Jim Iyke, Richard MofeDamijo, Osas Ighodare-Ajibade and Stanley Aguzie have been flying the flag of the Nollywood industry in this regard (Adamu, 2015; Hustle Africa, 2020; Igwe, 2015; Izuzu, 2017; Onabajo&Oladapo, 2009) cited in Ogunyombo et al (2021).

The Impact of New Media (Digital) & Globalisation on Nollywood

Considering the manner in which technological advancements have been made in the last decade, there are lots of advantages derived from technological advancements in the sector – with particular emphasis on the creative industry in general, and the film industry in particular. Indeed, this has been one of the key sectors that have propelled

the country back to the number one spot in a rebased GDP (gross domestic product) exercise a few years ago (Adibe, 2014; Madichie, 2015).

Nigerian Films and African Cultural Values

It is an undoubted fact that Nollywood movie industry since its inception in 1992 has made giant strides in projecting and propagating Africa's cultural heritage within and outside its continent. There is also no gainsaying the fact that the industry has contributed enormously to knowledge production and wealth creation (Francis Nnaemeka, 2017). Nigerian cultural heritage has often been transmitted to the children and young adults through home movies and was not only for the people in Nigeria and the Diasporas, but also for other Black African nations. Movies have served as an avenue for the African Diasporas, especially the young ones, to be reminded and to be reconnected with their cultural heritage. And many African descendants who are not familiar with their ancestral religious tradition had been reconnected (Onuzulike, 2009 as cited in Elegbe&Salako, 2014)).

Nollywood as a Tool in Displaying Ritualism as Part of African Cultural Beliefs

Alawodc and Fatoonji (2013) cited in Godwin Okon (2015), describe ritualism as "a wide range of traditional rites and spiritual religious activities carried out to invoke the gods for a particular course". They further note that it involves the use of charms, magic and blood amongst others.

On the flip side of the coin, Alawode and Uduakobong (2013) have undoubtedly argued that "Nigerian cultures arc revealed in the films packaged in the home videos. The story line/themes, lifestyles, foods, norms and values and even manner of dressing reveal the ways of life of the people".

Ritual Killings as a Means of Materialism and Wealth Creation in Nollywood Films

Okwori (2003) cited in Nnaemeka (2017) explores how rituals of human sacrifice are presented as being an effective means of getting wealth in Nigerian home videos. He argues that even though the intent of the films is to denounce the human sacrifice rituals as a means of getting rich in the Nigerian society, the films tend to have contradictory meanings. He asserts, "The stated moral intent of the films is to present a form of bad behaviour in order to discourage people from engaging in it, yet more than anything else, the video films validate the efficacy of rituals in the way and manner that the characters in the filmed rituals are portrayed as fabulously rich and successful".



A typical ritual scene in Nollywood movies
Source: African Journals Online. http//www.ajol.info (2017).

Aniukwu and Ojelibechukwu (2023) in their study on 'Nollywood ritual representation and the Awka Youths: An examination of the parents perspectives, examined the Nigerian society and disclosed that the challenges which the country cultural system faces in recent times is that the nation's moral rectitude and cultural values are being attacked by some ideologies centered on money rituals, and quick money syndrome projected to the Nigerian audience through the film medium.

Theoretical review

Cultivation Theory

Cultivation theory was developed in 1976 by George Garbner and Larry Gross, according to them, the basic assumption of this theory is that people's conceptions of social reality are influenced according to exposure to certain sources and agencies such as television and movies.

Basically, the major focus of this theory is cultivation; a cultural process relating to coherent frameworks or knowledge and underlying general concepts cultivated by exposure to individual programmes or offerings. Thus, the theory is saying that people, especially youths, who watch a great deal of television or movies will come to perceive the real world as being consistent with what they see on the screen. Prefix to say that heavy viewers of Nollywood movies come to believe what they watch and try to apply them to the real world.

Methodology

The survey research method was used in this study. Survey method was suitable for this study because it gives the researcher opportunity to collect data from undergraduate students of Federal University Oye-Ekiti. This study focuses mainly on the perception of the students on the use of ritual contents in Nollywood movies, where opinions were sampled in order to get their views.

Population of Study

The population of the study consisted of undergraduate students of FUOYE which is thirty-seven thousand nine hundred and one (37,901). This data is gotten from the Academic Affairs Unit of the Federal University OyeEkiti.

Sample Size and Sampling Technique

A sample is smaller group of elements drawn through a definite procedure from a specific population (Nworgu, 1991, Akpunonu 2011). To effectively carry out this study, the researcher adopted the stratified sampling technique. This was used to allow the researcher to obtain a sample population that best represents the entire population of the students being studied. First, the entire population was divided into eleven strata proportionally, representing the eleven faculties in the Federal University Oye-Ekiti. Those faculties are: Faculty of Agriculture, Arts, Education, Law, Management Sciences, Basic Medical Services, Social Sciences, Engineering, Environmental Design & Management, Pharmacy and Science.

Respondents were selected randomly from the strata in each of the eleven faculties in the Federal University Oye-Ekiti.To know the actual size to employ, the Taro Yamane method for sample size calculation was adopted. This method was formulated in 1967 by Yamane to determine the sample size from a given population.Therefore, after the calculation, the sample size equals 396 (three hundred and ninety six). Thus, 396 students were selected randomly from different departments selected from the eleven faculty.

The departments selected randomly were: (1) Mass Communication/Sociology from faculty of Social Sciences, (2)Linguistic/Theatre and Media Arts from faculty of Arts, (3) Civil Law/Common Law from faculty of Law,(4) Health Education and Kinetics/Guidance and Counseling from faculty of Education, (5) Business Administration/Public Administration from faculty of Management Sciences, (6) Medical Laboratory Science/Anatomy from faculty of Basic Medical Sciences, (7)Geology/Biochemistry from faculty of Science,(8) Civil Engineering/Electrical and Electronics Engineering from faculty of Engineering,(9) Estate Management/Quantity

Survey from faculty of Environmental Design and Management, (10) Agriculture and Extension/Tourism and Hospitality from faculty of Agriculture, (11) Clinical Pharmacy/Pharmacology from faculty of Pharmacy.
Which means 22 Departments were selected to represent the whole school.
The following tables address issues in research questions.

Table 1: This table shows how FOUYE students perceived ritual content as used in Nollywood movies

S/N	QUESTION	RESPONSES	FREQUENCY	%
1	Hours spent in watching Nollywood movies per day	1-2 hours	10	2.5
		3-4 hours	102	25.8
		5-6 hours	224	56.6
		7 hours and above	60	15.2
		Total	396	100.0
2	Frequency of watching Nollywood movies in a week	Twice	9	2.3
		Thrice	95	24.0
		4 times in a week	156	39.4
		Daily	136	34.3
		Total	396	100.0
3	Reason for watching Nollywood movies	acquisition	11	2.8
		Relaxation	16	4.0
		Learning	32	8.1
		Education	129	32.6
		Entertainment	152	38.4
		No reason	56	14.1
		Total	396	100.0
4	It sparks the desire for quick wealth and ritual killings.	Strongly Agreed	150	37.9
		Agreed	8	2.0
		Neutral	80	20.2
		Disagreed	128	32.3
		Strongly Disagreed	30	7.6
		Total	396	100.0
5	It reduces the temptation to get rich at all cost.	Strongly Agreed	24	6.1
		Agreed	64	16.2
		Neutral	152	38.4

		Disagreed	126	31.8
		Strongly Disagreed	30	7.6
		Total	396	100.0
6	It glorifies hard work.	Strongly Agreed	32	8.1
		Agreed	104	26.3
		Neutral	84	21.2
		Disagreed	132	33.3
		Strongly Disagreed	44	11.1
		Total	396	100.0

Source: Fieldwork, 2023.

Table 2: This table shows how exposure to ritual contents in Nollywood Movies affect the lifestyle and mentality of FUOYE students.

S/N	QUESTIONS	RESPONSES	FREQUENCY	%
1	The use of ritual contents has negative influence on youths	Strongly Agree	168	42.4
		Agree	64	16.2
		Neutral	56	14.1
		Disagree	108	27.3
		Total	396	100.0
2	The use of ritual contents has positive influence on youths	Strongly agreed	48	12.1
		Agreed	8	2.0
		Neutral	32	8.1
		Disagreed	56	14.1
		Strongly Disagreed	252	63.6
		Total	396	100.0
3	Exposure to ritual contents in Nollywood movies has increased the temptation to indulge in rituals to get rich quick.	Strongly Agreed	160	40.4
		Agreed	64	16.2
		Neutral	16	4.0
		Disagreed	94	23.7
		Strongly Disagreed	62	15.7

		Total	396	100.0
4	Exposure to ritual contents in Nollywood movies has encouraged extravagant lifestyle among the youths.	Strongly Agreed	152	38.4
		Agreed	56	14.1
		Neutral	48	12.1
		Disagreed	64	16.2
		Strongly Disagreed	76	19.2
		Total	396	100.0
5	Exposure to ritual contents in Nollywood movies has shifted the mentality of youths from hard work to get-rich- quick- syndrome.	Strongly Agreed	120	30.3
		Agreed	104	26.3
		Neutral	40	10.1
		Disagreed	72	18.2
		Strongly Disagreed	60	15.2
		Total	396	100.0

Source: Fieldwork, 2023.

Table 3: This table shows the extent ritual contents in movies reflect the norms in the Nigerian society

S/N	QUESTION	RESPONSES	FREQUENCY	%
1	The use of ritual content gives an insight into what might be happening in the Nigerian society about how some people make money.	Strongly Agreed	112	28.3
		Agreed	32	8.1
		Neutral	48	12.1
		Disagreed	56	14.1
		Strongly Disagreed	148	37.4
		Total	396	100.0
2	The use of ritual content has led to the belief that many rich people in Nigeria today have questionable source of wealth.	Strongly Agreed	152	38.4
		Agreed	88	22.2
		Neutral	56	14.1
		Disagreed	8	2.0
		Strongly Disagreed	92	23.2
		Total	396	100.0

Source: Fieldwork, 2023.

Discussion of Findings

50.8% of the respondents are male, while 49.2% of the respondents are female, almost all the departments were considered for the survey, majority (57.8%) of the respondents are between the ages of 21 – 25 years.

Majority (56.6%) of the respondents spent 5 – 6 hours per day watching Nollywood movies, majority (39.4%) and (34.3%) of the respondents watch Nollywood movies minimum of 4times in a week, it indicates that the respondents are conversant with Nollywood movies. Majority (32.6%) and (38.4%) of the respondents are watching Nollywood movies for education and entertainment purpose. (39.9%) of the respondents agreed that ritual content as used in Nollywood movies sparks the desire for quick wealth and ritual killings, while 39.9% of the respondents disagreed, there is varieties of interest on respondents responses, other respondent remain neutral. Majority (31.8%) of the respondents disagreed to whether ritual contents used in Nollywood movies reduces the temptation to get rich at all cost, which means majority of respondents are of the opinion that ritual contents in Nollywood movies increases the temptation to get rich at all cost. It was discovered that students are conversant with Nollywood movies as majority watch movies minimum of 4times weekly.

The respondents perceived that ritual content as used in Nollywood movies may sparks the desire for quick wealth and ritual killings as it does not reduces the temptation to get rich at all cost. This outcome may be supported by the work of Salako, (2014) who concluded that home movies is a powerful mass medium and studies have revealed that changes in children and young adults‟ attitudes and behaviours are evident in their day to day activities. However, in order to continue to enhance productivity and at the same time project the image of the continent and Nigeria in particular in a more positive light, there is need to address and correct certain impressions which the industry deliberately or unknowingly portray in an attempt to attract the recognition and wide attention of the international community (Okafor, 2008), or probably to increase their viewership and consequently maximized their profits. Studies show that most of the movies produced by the Nollywood industry emphasize negative worldviews inherent in Nigerian culture. These include: occultism, cultism, fetishism, witch-craft, devilish spiritualism, uncontrollable tendency for sexual display, incest, violence and poisoning. Indulgence in the production of such movies with negatively based themes perhaps, is hinged on excessive desire to make quick profits to the detriment of a sense of social responsibility and relevance and the true African value system (Haynes 2006 cited in Nnaemeka, 2017). Though, virtually all nations have attributes of negative traditions which probably were handed down by generations before them. Some nations (including Nigeria) are working extremely hard to write off such traditions by evolving and injecting modern ideas into their systems.

Majority (42.4%) and (16.2%) of the respondents strongly agreed and agreed that ritual contents in Nollywood Movies affected the lifestyle and mentality, as it has negative influence on the youths, majority (63.6%) of the respondents were of the opinion that ritual contents in Nollywood Movies affected the lifestyle and mentality, as it does not have positive influence on the youths, majority (40.4%) and)16.2%) of the respondents strongly agreed and agreed that ritual contents in Nollywood Movies affected the lifestyle and mentality, as it has increased the temptation to indulge in rituals to get rich quick, majority (38.4%) and (14.1%) of the respondents strongly agreed and agreed that ritual contents in Nollywood Movies affected the lifestyle and mentality, as it has encouraged extravagant lifestyle among the youths, majority (30.3%) and (26.3%) of the respondents strongly agreed and agreed that ritual contents in Nollywood Movies affected the lifestyle and mentality, as it has shifted the mentality of youths from hard work to get- rich- quick- syndrome. It was discovered that ritual contents in Nollywood Movies affected the lifestyle and mentality of the youth as it may have negative influence on the youths, increased the temptation to indulge in rituals to get rich quick, encouraged extravagant lifestyle among the youths and may shift the mentality of youths from hard work to get- rich- quick- syndrome. It was in agreement with Alawadc and Fantonji (2013) as cited in Okon (2015), note that "critics and regulatory body (National Film and Video Censors Board) have severely admonished Nigerian home videos for "placing too much emphasis on what is described as negative themes which include occultism, sex, violence, fetishism, ritualism and other negative practices". Also, Nwekc (2006) cited in Okon (2015) in an attempt to extrapolate on Nollywood content observes that: One can have stories that talk on things like voodoo but when it is overdone and made the centre of any offering, that is when it becomes a problem because the more people see it, the more they will think that our country is all about voodoo and ritual practice. Majority (14.1%) and (37.4%) of the respondents disagreed and strongly disagreed to whether ritual contents in movies reflect the norms in the Nigerian society, and that it does not give an insight into what might be happening in the Nigerian society about how some people make money, majority (38.4%) and (22.2%) of the respondents strongly agreed and agreed that ritual contents in movies reflect the norms in the Nigerian society, as it led to the belief that many rich people in Nigeria today have questionable source of wealth. It was discovered that ritual contents in movies do not reflect the norms in the Nigerian society, and that it does not gives an insight into what might be happening in the Nigerian society about how some people make money. However, ritual contents in movies may eventually or incidentally reflect the norms in the Nigerian society, as it led to the belief that many rich people in Nigeria today have

questionable source of wealth. Meaning that not all that are wealthy are ritualists and there are many people also whom source of their riches are questionable.

The influential power of Nollywood movies on the youth can be seen in two aspects, the positive and the negative, the positive influence of Nollywood movies has helped to promote cultural heritage, and has awakened many youths to the Nigerian culture that was once lost during the colonial period (Odunmi, 2012, Amodu 2011) is in support of the argument that Nigerian home videos despite the emphasis on the theme of violence, ritualism and so on has performed greatly in the social reformation of the society. That is why the gory nature of some of the negative presentations especially in the realm of rituals has attracted vociferous condemnation and outrage in some quarters.

On the negative side, many studies have shown that Nigeria movies have grown from bad to worse, more especially on the part of those that are portraying violence, drug peddling, Yahoo-Yahoo and ritualism as a normal way of life. This leads to negative influence and contributing to a number of anti-social behavior among young adults in Nigeria. According to Samklef (2022), Nollywood promotes "fetish stuff in all their movies" which in turn affect their imagination and perception on issue relating to money and power. This has led to an increase in the youths' eagerness to get rich quick for them to be able to lead the kind of life they see the rich leading in the films they watch.

Summary

This research work was carried out to find out the social perception of the use of ritual contents in Nollywood movies among undergraduate students of Federal University Oye-Ekiti. The purposes of the study are to investigate whether the exposure to these ritual contents influence the lifestyle and mentality of undergraduates' students of FUOYE, examine if the ritual contents in Nollywood movies are a true reflection of the Nigeria societal norms and to know the overall perception of Federal University Oye-Ekiti undergraduates' students towards Nollywood movies.

The history, concept and empirical studies of Nollywood films and contents were reviewed under literature review, so as to have in-depth knowledge on the evolution and development of films in Nigeria.

Three Hundred and ninety six questionnaires were administered and the researcher engaged all efforts to retrieve all, all the questionnaire the researcher ensured to retrieve were used for the study.

The data was collected and analysed based on the response of the respondents. The result revealed that Nollywood movies has influenced the lifestyle and mentality of students negatively as a result of their continuous displaying of ritual contents in their

movies, it was also revealed that ritual contents in the films nowadays have sparked the desire to become rich overnight in order to live like the actors they watch in the movies, thus discourage hard work and promote the get-rich-quick-syndrome among the Nigerian youths.

Conclusion

Based on the researcher's findings on the social perception of the use of ritual contents in Nollywood movies using undergraduates' students of Federal University Oye-Ekiti as the research respondents. It was concluded that continuous exposure to ritual contents in Nollywood movies has influenced the lifestyle and mentality of Nigerian youths negatively by kindling the desire for quick wealth through ritual killings and wanting to live extravagant lifestyle, discouraging hard work and increase the temptation to get rich at all cost.

Recommendations

Based on the research findings, the following recommendations were made:

1. That the National Films and Video Censors Board (NFVCB) should properly monitor the censoring of films, so that films that contain ritual killings and violence be rated PG (Parential Guidance) and should not be allowed to be streamed to the general audience or be given a G (General) rating. They should make sure that the films are properly rated and the film makers/producers follow the specifications of such ratings.
2. The same board, that is, the National Films and Video Censor Board should collaborate with the National Orientation Agency (NOA) to sensitise and educate the general public on the importance and the meaning of such ratings.
3. In addition to sensitisation, there should be a voice-over before the film starts to tell the audience which category of audience are allowed to watch the particular film, especially for the purpose of uneducated audience that might not be able to read the ratings and the information contains therein.
4. Films that contain ritual elements should pay a higher censorship fee before they are censored by the board. This will discourage the producers from producing such films continuously.
5. Online streaming platforms should as much as possible rate movies in their preview before they are been played.
6. The National Orientation Agency should embark on a nationwide campaign to sensitise the movies producers at all level on the implication of the ritual contents in the movies they produce on youths and children, not only that, but to let them also know the negative impression the ritual contents in the movie

gives the country as a whole. Because it is believed that films depict the lifestyle, attitude, culture and environment within and around them.

7. Movies makers/producers should always highlight positive lifestyle and denounce negative ones.
8. Government should sanction any movie producer who refuses to abide by rules and regulation laid down by the National film and Video Censors Board.
9. Parents should also monitor the kinds of movies their children watch, if possible, watch those movies with them for them to know which one is morally good for them to watch or not and to enlighten them on the implication of engaging in rituals to get rich.

References

Adenugba, O.O (2007). The history and development of the Nigerian motion picture industry, Filinnigeria: a blog on Nigerian film industry.

Asemah, E S. (2011). Selected mass media themes, Jos: University Press.

Alawode, S.A. and Fantoji, S.S. (2013). Ritualism in Nigerian home videos, (l" Annual international interdisciplinary conference - AIIC) 24 - 26 April, Azores, Portrayal. *Proceedings.* 62 - 72.

Alawode, S. and Uduakobong, S. (2013). Showcasing Nigeria through the home videos. *Journal of humanities and social science* 13(1) 25 — 33.

Aniukwu and Ojelibechukwu (2023). Nollywood Ritual Representation and the Awka Youths:

An Examination of the Parents' Perspectives. An African Journal of Arts and Humanities. Vol. 9, No. 2, Pp. 156-171

AsiegbuBature-Uzor,N.(2017), Rituals in Nollywood Films: A Discourse in Ideology, Department of Theatre and Films Studies, Faculty of Humanities, University of Port Harcourt. Vol. 11.

Francis Nnaemeka, (2017). Coou Undergraduates' Perception of Materialism Portrayal in Nollywood Movies, Journal of Multidisciplinary Studies 1(1), (40-51).

Godwin, O. (2015). Viewers' reactions to excessive ritual themes in Nigerian home videos: A portharcourt city survey, international journal of communication and media studies, 5(2), (56).

Igwe, C.(2015), How Nollywoodbecame the second largest film industry, British Council. Retrieved from:https://www.britishcouncil.org/voices-magazine/nolywod-second-largest-film-industry

Olugbenga, E. &Abayomi, S. (2014), Nollywood Films and Students' Behaviour in College of Education, Oyo: KSU Journal of Mass Communication. 3(v), 195-213.

Olugbenga, E. (2017), Prevalence of Ritual Images in Yoruba Nollywood Films and the Perception of Contemporary Society.